

Edited by V. Earle Coopers.

An effective study especially designed for assisting individuals in understanding and using the new congregations, choirs, church school classes, and Methodists in hymnal.

THE METHODIST HYMNAL

EDITOR OF THE 1964 EDITION OF

BY CARTON R. YOUNG

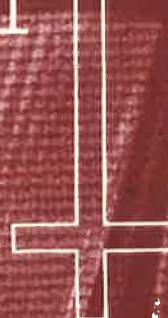
HYMNAL

Methodist

THE



new



A INTRODUCTION TO

WEST FOOTHILL AT COLLEGE AVENUE
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AN INTRODUCTION TO THE NEW METHODIST HYMNAL

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California

- 3) Portions of the Bible are provided for congregational use, for both preaching and singing, a practice begun in early twentieth-century hymnals.
- f the text will appear outside the musical staves.
- ne music score lessens the impact of the words, in the new hymnal no part although there is still discussion about whether dividing the text within 2) All the words of each hymn are contained within the musical staves.
- s serve the whole church in compiling a revised hymnal.
- the General Conference of 1960, the hymnal committee had no choice but not serve them all. Because the entire church ordered the revision through a denominational compounding such diverse ethnic and cultural groups broad constituency. Let me state this in another way: Any hymnal produced 1) A broad selection of hymn texts suitable for the broad needs of a plurality of English hymnody.
- This hymnal will contain:

A hymnal is not isolated from other denominational hymnals nor from the although it is designed for our particular denomination, *The Methodist* sufficient experience, will answer the question: "How good is this hymnal?" importance by the constituency of the church it claims to serve. Methodists, after that *The Methodist Hymnal* will be judged for effectiveness and represents a new hymnal to the church. Please keep in mind, during our wants to become"—sums up the desire of the hymnal revision committee in To produce a hymnal that will serve the church both as it is and as it

PERPECTIVE

Session One

THE NEW METHODIST HYMNAL AN INTRODUCTION TO

4) The Discipline of The Methodist Church also is represented in the hymnal with the inclusion of the orders for worship, and the services listed above, include many aids for worship: collects, prayers, and creeds.

5) Selections from The Book of Worship, in addition to the biblical text context of the service itself. There is also a short form of this service.

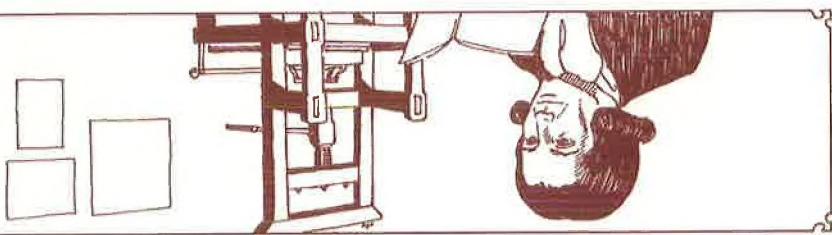
6) Service music for the order of worship: opening sentences, sentences before and after scripture, sentences and versicles before prayers, c

In essence, our hymnal is really two books in one, a textbook and a treasury of closing responses, doxologies, and amens.

book, plus representative material from three other sources—the Bible, the Discipline, and The Book of Worship. The hymnal exists for no other reason than to represent (present again) the whole gospel of Jesus Christ in lively (living) way in congregational song. All other considerations are secondary to this purpose.

The new hymnal has much in common with former Methodist hymnals and other denominational hymnals both in format and content. There are traced directly to the activity of John Wesley. Early in his life, as an Anglican missionary priest in the colony of Georgia, Wesley published, at Chartesow in the year 1787, *A Collection of Psalms and Hymns*. The collection was used in Anglican worship during Wesley's tenure there. While this collection is not the first instance of the use of hymns and paraphrased English诗 in Anglican worship, the use of the hymnbook by Wesley in his work the Georgia colony caused him to be tried in civil court. The charges in the Georgia colony were introduced by George Addison, John Austin George Hicks, Thomas Fitzgerald, George Herbert, Thomas Ken, Isaac Watts, Samuel Wesley, Sr. (John's father), and Samuel Wesley, Jr. (John's son).

WHEN IS A HYMNAL METHODIST?



"Some are still in our hymnal. Among them: "Hill Praise My Maker," "Before Jehovah's awful Throne," "The Spacious Firmament on High," "Behold the Savior of Mankind."

(see chart of Methodist hymnals, p. 10).

In the denominational sense it would be difficult to call the 1787 collection the "first" Methodist hymnal, though the scheme of the collection clearly sets the stage for Wesley's publishing activity, which culminated in the large hymnbook of 1780. This collection served for one hundred years as the principle hymnbook of English Methodism. In America, however, the collection made no impact until the 1820's and more fully at mid-century.

There is little doubt that Wesley was guilty on all of the counts that were tried in the court. However, Wesley departed Georgia before all of the charges could be pressed. The record shows that, although Wesley was not convicted on any of the charges, neither was he fully acquitted.

One hundred years after the printing of the Charlestown collection,

Wesley's innovations, in part, the unusual action of the court in taking on this "religious controversy,"

the very first English collections to include hymns translated from German. 3) It was the first Anglican collection containing more than the authorized psalms set by Sternhold and Hopkins during the reign of Edward VI or by Tate and Brady during the reign of William III.

The significance of this collection is threefold:

1) It was one of the first hymnals published in America. 2) It was one of the authorized psalms set by Sternhold and Hopkins during the reign of Edward VI or by Tate and Brady during the reign of William III.

These hymns also began and ended weekday classes conducted in this manner Wesley made his collection serve more than Sabbath worship, and Friday; 3) Psalms and Hymns for Saturday. By dividing the hymnal in

The 1787 collection of seventy-one texts is divided into three sections:

Georgia, contributed nothing to this collection.)

These hymns Wesley first heard sung by the Moravian missionaries who sailed with him from England. Among the authors represented are Ernest Lange, Count N. L. Zinzendorf, Anastasius Freylinghausen, and C. F. Brücker. Charles Wesley, the brother of John, though a co-worker in phrasé, was the inclusion of Wesley's own translations of five German hymns, brother). Of major importance, besides the use of English poetry in para-

^a See my discussion of music and text editions of American Methodist hymnals, *The History of American Methodism*, Vol. III, pp. 631-33.

^b See his rules for singing in the 1964 hymnal, page VII.

history than the design of either a poet or composer. For example: For over "wedding" of a certain tune to a certain text is more a circumstance than contemporary hymnal might contain one tune for every two texts. The books and hymnals proper were very different and, at times, unrelated adventures. The ratio of tunes to texts was about one tune for ten texts, a origin. In particular, the idea of one proper tune for one text hardly occurred to Wesley or to early American Methodists, since publishing tun

Serious scrutiny of the music of Christian hymnody is of very recent

time by line.^c

the tune from memory or learn the music from the leader note by note leader, would sound out the hymn line and the people would sing the church at large. Working within this limitation a precentor, or musical hymns of the official hymnal, and, of course, not all the tunes known to img editions in 1810 and 1817. Tune books could never contain all the the publication, in New York, of David's Companion in 1807, with success

Meanwhile, in America, there wasn't even a semi-official tune book until the

time.

book was expanded and other tune books produced by Wesley during his career than parochial. Early in his career he compiled a collection of hymns properly left that the musical properties of hymnody ought to be inclusively chorale melodies. Wesley worked hard at this aspect of hymnody^d and very from Italian opera, standard eighteenth-century English tunes, and German through songs, the spirit and understanding of the texts. In Wesley's day this meant the use of various musical materials: folk music, excriptive 2) Another feature of a Methodist hymnal is its ability to communicate

Methodist "folk" for both music and textual material.

In a word, the first distinctive characteristic of a Methodist hymnal is that it has been produced for Methodist people, though going outside the not meant to be sung.

Methodist "folk" for both music and textual material. indicate that Charles Wesley wrote about 9,000 poems, many of which were outputting of religious verse by his brother Charles. Conservatively estimate a successful hymnbook editor, compiler, and publisher without the greatest and translations included reflect in significant form Wesley's insight about hymns and hymn singing. Of course, John Wesley could hardly have been most of its contents were hymns by Charles Wesley. Yet the psalms, hymns by Wesley, and it remains the summary and norm of Wesley's hymns

The 1780 collection climaxed over forty years of editing and publishing

Wesley's 1820 hymnbook was unique: A Collection of Hymns for the Use of the People of Methodists. The 1821 hymnbook, published in New York, was titled: A Collection of Hymns for the Use of the Methodist Episcopal Church, printed finally from The Collection of the Reverend John Wesley, M.A., late fellow of Lincoln College, Oxford.

Judgment; Heaven.

1) Exhorting sinners to return to God;
II) Describing the Pleasantness of Religion; the Goodness of God;

WESLEY'S ORIGINAL TOPICAL INDEX (1780)

10 illustrate this idea and to show how deeply influenced was the topical, experiential ideal in Wesleyan hymnals, I have listed below the format outline of the 1780 book, followed by a listing of the contents, by topics, in the 1821 American Methodist hymnal.⁴ This latter I hold to be the first "real" American Methodist hymnal.

3) A third distinctive trait of a Methodist hymnal is the prominence placed upon hymns that reflect, in Wesley's words, "the experience of real Christians." In maintaining this topical format in a hymnbook, Wesley expressed the view that the book was to be used by Methodists and must reflect the experience of Christians within the context of the Wesley revival. This has a deeper significance than we might realize at first, since Wesley groups, as an organization, recognized the existence of the Anglican Church with its tradition of a ministry, sacraments, and the Christian Year. The united societies did not constitute "the church." The Anglican Church's use of the *Common Prayer*, was Wesley's norm for "worship", as well as the *Book of Common Prayer*, was Wesley's norm for "worship", and such tradition existed in its own right, separate and distinct from the activities and experiences of the societies. Wesley, late in his career, began to ordain ministers for work in Ireland and America. Having established to ordinates and experiences of the societies. Wesley, late in his career, began to ordain ministers for work in Ireland and America. Having established a ministry," he then had to provide worship material, and he altered Anglican forms for use by these ministers. On the other hand, the Wesleyan hymnbooks did not, in Wesley's day, reflect in format, content, or organization any bridge between the liturgical ways of Anglicanism and the experience of Methodism.

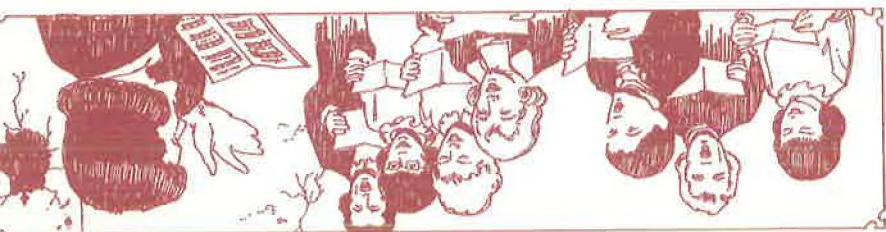
one hundred years a tune other than that composed by Mendelssohn was used for the text "Hark! the Herald Angels Sing." Only after Mendelssohn's death was his tune wedded with this text; and today, we do not expect to hear any other tune sung to Wesley's familiar hymn. Yet the hymnal committee has provided a second tune for this text, probably the first attempt to provide an alternative to the Mendelssohn tune in one hundred years. The class may want to sing "Hark! the Herald Angels Sing," to both tunes (Nos. 387 and 388).

book or has authorized and provided for revision of the existing hymnbook for the denomination and has either officially adopted a standard level of the church as in each generation it has authorized a standard hymnbook for the church rather than to the other trait of American Methodism is reflected at the exclusive needs of an evangelical enterprise.

This hymnal reflects the basic inadequacy of Wesley's topical ideal; yet tries to relate this ideal to the emerging needs of a church rather than to the exclusive needs of an evangelical enterprise.

Additional Hymns; Doxologies. tures; Prospect of Heaven; Funeral Hymns; Describing Judgment; Dismissals; Prospects of Sabbath; Reading of the Scripture; Masters. Birthday; Resurrection; For the Sabbath; Parenting; Parents and mas; New Year. Family Worship; Morning and Evening; Rare; Christian Fellowship; Pastoral; On the spread of the Gospel; Christians Full Redemption; Trusting in Grace and Providence; The Christians' War God. Sacramental; The Lord's Supper; Baptism. rejoicing and Praise; God's Justification by Faith; Goodness of God in Redemption; The Attributes of Backsliding; Prayer and Intercession; Prayer and Watchfulness; Watchmigh Awake and Inviting; Penitential; Describing Formal Religion; O

TOPICAL INDEX FROM THE 1821 AMERICAN HYMNAL



- VII) For the Society: Meeting; Giving Thanks; Parting.
VI) For Believers; Rejoicing; Singing; praying; watching; working; suffering; seeking for full Redemption; saved; interceding for the world.
V) For Mourning; Describing; Recovered.
IV) Praising for a Blessing.
III) Praising for a Reward.
II) Additional Hymns on: Divine Worship; the Death of Christ; the Lord's Supper; the Resurrection and Ascension of Christ;Miscellaneous Hymns.
IX) Supplemental Hymns of Adoration: On the Incarnation and Suffering dom of Christ; Time, Death, Judgment and the Future State.
Imgs of Christ; The Experience and Privileges of Believers; The King

⁶ For a review of the various revisions prior to 1935 see my article in *The History of American Methodism*, Vol. III, pp. 681-83.

The new Methodist hymnal is the first to be authorized by a united church, was about fifteen to twenty years. In this century the two editions have enjoyed a life span of thirty years each.⁵

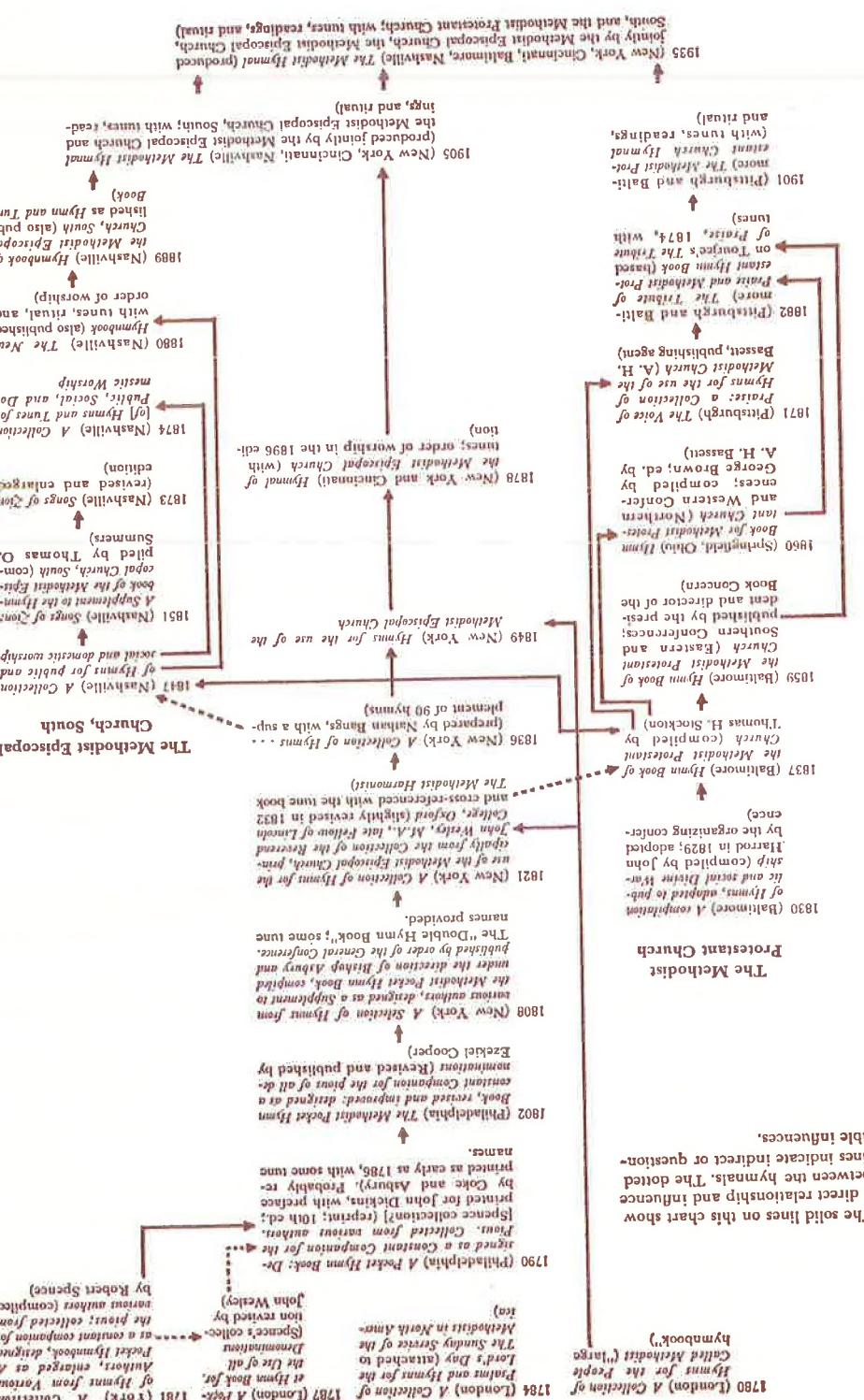
The General Conference of 1960 was informed by its Commission on Worship that the Commission should report back to the 1964 General Conference its recommendations for the revision. Another factor in this decision was the revision of *The Book of Worship*, which had been in progress since 1956. It was important to continue revision of *The Book of Worship* to relate it to the hymnal revision.

The proposed Commission passed by only thirty-one votes! The deciding factor in favor of passage was, in my view, that the Commission should report back to the 1964 General Conference its recommendations for the revision. Another factor in this decision was the need for a new hymnal. The proposed Commission on Worship of the General Conference of 1960 was informed by its Commission on Worship that the General Conference of 1961 should recommend a new Methodist hymnal since 1821. The General Conference of 1960 was informed by its Commission on Worship that the General Conference of 1961 should recommend a new Methodist hymnal.

THE PROCESS OF HYMNAL REVISION Session Two

5) Methodist hymnals traditionally are organized and cross indexed to allow for maximum use of all hymns, regardless of where they might fall in the topically oriented book. As Wesley states in his 1780 preface, "The hymns are not carelessly jumbled together, but carefully ranged under proper heads, . . ." His attention to matters of organization has influenced Methodist hymnals from the beginning, to include various kinds of indexes to insure efficient and comprehensive use of the entire book.

Methodist hymnals used in your own church will probably reveal the distribution of other hymnbooks by The Methodist Publishing House. Methodists in America are free to choose and sing from any hymnal, as a survey of the hymnbooks: yet it has not officially objected to the compilation and "freedom" has caused the church to uphold one official publication; namely, "Discipline" of the church to guide churches in worship practices. This set forth certain standards to uphold other official publications did book until 1896, although the *Discipline* and other official publications did not practice. For example: No order of worship was included in a hymn-book practices. Another American tradition is the reluctance to standardize Methodist wor-



The results of the hymnal committee's work were recorded in a 515 page issue of the 1935 hymnal.

in the church, as members of the National Fellowship of Methodist Musicians available to the hymnal committee at its February, 1961, meeting. Musicians these questionnaires were returned; the results were tabulated and made available to 22,000 pastors in charge of local churches. Eleven thousand of these received from thousands of Methodists. An eighty-nine point questionnaire was sent to 22,000 pastors in charge of local churches. Eleven thousand of

sixty-five hymnbooks were studied. Manuscripts and suggestions were

presented on matters of recommendation.

Simple majority rule passed or rejected recommendations. A two thirds rule mailed to the full hymnal committee two weeks ahead of each meeting. Several sub-committees. When possible, the work of sub-committees was referred to the parent committee basically to act on recommendations from the parent committee. Sub-committee meetings were held between meetings of the full committee. The work of the full committee, met during the months of October and February. Sub-committee meetings, in the years before the 1964 General Conference, met during the time of the full hymnal committee, in the years before the 1964 General Conference. The full hymnal committee was ex-officio on all committees. The editor was elected in 1960 and was ex-officio on all committees. Sub-committee formed the nucleus of the executive-editorial group. The editor was elected in 1960 and was ex-officio on all committees.

Sub-committee chairman formed the nucleus of the executive-editorial



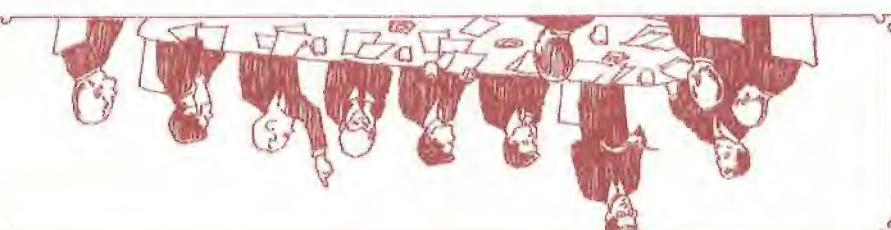
THE HYMNAL COMMITTEE

At the adjournment of the 1960 General Conference, the Commission on Worship had two major tasks: 1) To perfect *The Book of Worship*, and 2) to revise the hymnal. In the fall of 1960 the Commission, enlarged to a specially constituted hymnal committee, went to work. This group, by action of the General Conference, was composed of the regular Commission members plus certain consultants, some of whom were named by virtue of their positions in various boards and agencies of the church. Others were appointed at the jurisdictional Conferences of 1960. The hymnal committee comprised twenty-nine members: six bishops, five general board secretaries and staff members, and the eighteen members of the Commission on Worship. From time to time the committee called in consultants, swelling the total membership, for purposes of compiling the revision material, to forty-five. Only twenty-nine were voting members. The hymnal committee sub-serve. The full hymnal committee, in the years before the 1964 General Conference, met during the time of the full hymnal committee, in the years before the 1964 General Conference. The editor was elected in 1960 and was ex-officio on all committees. Sub-committee formed the nucleus of the executive-editorial group. The editor was elected in 1960 and was ex-officio on all committees. Sub-committee chairman formed the nucleus of the executive-editorial

report, sent to the delegates to the 1964 General Conference ninety day ahead of the conference meeting in Pittsburgh in April, 1964. The first major business session of the General Conference was devoted to this report without a negative vote. Immediately after the close of the General Conference, The Methodist Publishing House assumed the task of producing the new hymnal. Typography, weight and color of paper, and other editorial and production matters were determined, and publishing procedures were set up.

Of particular interest is the process of music and type setting. Prior to the actual setting of each hymn comes the tedious hand preparation of the musical score and the dividing of each word of the text syllable by syllable. Of particular importance is the location of all stanzas of every text within the hymn, No. 162, in the 1935 hymnal. The contrast of notes, type, and spacing is very pronounced. The new hymnal has a larger page to work on; the hymn is very pronounced. The new hymnal has been drastically overhauled. Compare the 1935 hymnal with the same hymn, No. 162, in the new hymnal. The new hymnal with the same alternative tune for the text.

Not only is there a new look to the page layout, but the whole organization of all hymns as they are located in the various sub-classifications. A review of all hymns as they are located in the contents page of the new hymnal for a full hymnals contents page with the contents page of the new hymnal for a full review of all hymns as they are located in the various sub-classifications. O greater importance is the cross referencing of hymns between sections also, hymns: "Ancient of Days," "Come, O Thou God of Grace," "Come Thou Almighty King," "O Worship the King;" "For example, under the heading *Majesty and Power* are listed several "Come also" hymns: "Ancient of Days," "Come, O Thou God of Grace," "Come



1) Consideration of the hymns of Charles Wesley. A more prominent place is given in the new hymnal to Wesleyan hymns, because of the renewed appreciation for the essential validity of John Wesley's thoughts and action and his depth of understanding of the Christian gospel and its relevance to life.

2) Gospel hymns, so-called, were given a continuing and genorous place in the new hymnal. The committee recognized, however, that all hymns, in a true sense, proclaim the gospel; therefore, all hymns are treated alike and are properly classified according to their subject or emphasis.

3) Older hymns of the historic faith from Greek, Latin, German, and English traditions, not found in the 1935 edition and in some cases not in any other hymnal, were added.

4) Other denominations that have compiled hymnbooks and organizations such as The Hymn Society of America have brought new texts into being. The honest effort of these expressions are included in our new hymnal.

5) Many texts and tunes in former editions of *The Methodist Hymnal* contained errors or were subject to uncritical editing. An effort has been made to restore original meaning and original musical integrity to all material.

DETERMINING CONTENT

the Christian Year. The committee, after long deliberation, established four major categories with many sub-classifications:

- 1) THE GOSPEL AND CHRISTIAN EXPERIENCE. This classification is subdivided as: *Praise of God; The Gospel of Jesus Christ; The Holy Spirit;* and *The Christian Life.* The use of the term "Christian Experience" in classifying hymns restores a basic Methodist concept.
- 2) THE CHURCH. This classification contains hymns for each of the sacraments, plus hymns for all the aspects of church life.
- 3) THE CHRISTIAN YEAR. The past generation has seen increased attention focused upon celebration of the Christian Year. Since many churches arrange their worship and study to coincide with the sessions of the Christian Year, the hymns of this section are grouped according to these seasons.
- 4) TIMES, SEASONS, OCCASIONS. Many hymns do not lend themselves to strict classification. This category is designed for such hymns, and although it is a relatively small section of the hymnal, it serves an important function in perpetuating certain specific days, occasions, anniversaries, and other events reflected in our hymnic literature.

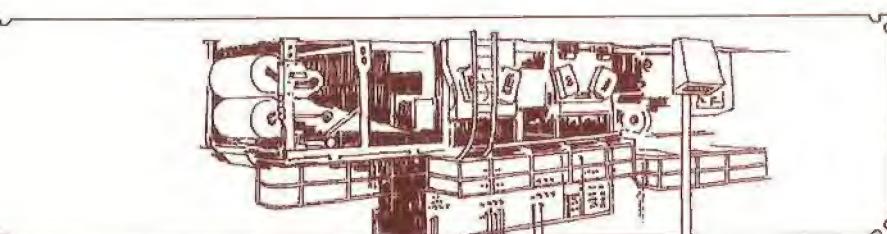
The modern hymnal, as we know it, came into being at the beginning of this century when production methods allowed the music to appear on the page with the text. This made it necessary to "wed" one tune with one text at the top of the hymn. This was done in answer to many requests centered at the top of the church. Perhaps the reason for the demand to put the title at the top dates from Reconstruction days. As a result of the great revivals following the Civil War, songbooks by Moody, Sankey, and groups such as the Sunday School Movement, the Temperance Movement, the Y.M.C.A., and various missionary groups, found their way into local churches and Sunday school classes. Not only did these books contain the hymns, but, best, identified a hymn by its classification. For more than "good old songs," the songs could be easily identified and located in the hymnbook.

With the title displayed more prominently and the inclusion of more hymns Numbering. At the upper outer corner of each hymn is the hymn number. With consecutive numbering, each hymn has a different number.

2) *Numbering.* At the correct time for this in the old hymnal, as all three tunes to find the correct tune for this in the old hymnal, as all three tunes "Miles' Lane," and "Jesus' Name." You doubtless remember the first stanza of "Jesus' Name," set to three different tunes: "Coronation," "All Hail the Power of Jesus' Name," and "Jesus' Name."

Note hymns Number 71, 72, 73. This is the same hymn text, "All Hail the Power of Jesus' Name," set to three different tunes: "Coronation," "All Hail the Power of Jesus' Name," and "Jesus' Name."

With the title displayed more prominently and the inclusion of more hymns, this new hymnal might go further than its predecessors in spelling hymns, this new hymnal might go further than its predecessors in meeting needs.



6) Specifically musical factors: Many tunes from the 1935 hymnal have been replaced with tunes that the committee felt were more singable and gave greater musical strength.

source, and composer or arranger of the tune. The initials A.C.L., V.E.C., or Under the line that indicates the tune name and meter are the dates, denoting that „allelulia“ are sung at the end of the hymn.

Under the line that „allelulia“ comes at the end of the tune name and meterical indication, it is also listed with the tune name and the meter. Sometimes the term, „irregular“ is used. This means that the tune and text cannot be classified as hymn „How Great Thou Art“, No. 17. When the hymn includes a hymn in any of the existing metrical categories. An example of irregular metered patterns may be found in the new hymnal. At times the term „irregular“ is used. This means that the tune and text cannot be classified as hymn „Charge to Keep“, No. 150. Still another identification is Long with 6, 8, and 6 pulses respectively. An example of such meter is the hymn „A Charge to Keep“, No. 150. Still another identification is Long with 8.6.8.6. pattern is called Short Meter, consisting four lines of poetry, occurs, they have the identification of C.M., S.M.D., or L.M.D. Numerous other metric patterns may be found in the new hymnal. At times the term

These three basic metrical patterns are sometimes doubled; when this

„When I Survey the Wondrous Cross,“ No. 435.

Meter, which has four lines of poetry with eight pulses each; for example, Another type meter is indicated by hymnologists as Common Meter with 8.6.8.6. pattern is indicated by hymnologists as Common Meter with 6, 8, and 6 pulses respectively. An example of such meter is the

numbers indicates the rhyme scheme of the poem.

This 8.6.8.6. pattern is indicated by hymnologists as Common Meter and is abbreviated C.M. The placement of a dot between two or more

Third has eight; and the last has six.

Following the tune name, the metrical pattern of the hymn text shows the number of pulses in each line of poetry. The hymn text „O for a Thousand Tongues“, No. 1, is grouped in four lines of eight, six, eight, and the first line has eight syllables; the second line has six; the

Following the tune name, the metrical pattern of the hymn text shows

however, however,

4) *Musical Information*. At the upper right of the hymn is found information about the musical setting. The tune name is the way of identification, this was an important bit of information. Today, though, when text, or when the same hymn number was used for more than one musical setting, this was an important bit of information. The page with the title of the hymn is selected by the leader of worship and played by the pianist or organist, the congregation value of listing the tune name is less significant. Musicians and leaders of worship will continue to need this identification, however.

3) *Textual Information*. At the upper left of each hymn is found information about the hymn text. If the hymn is a paraphrase of scripture or if the text is based on specific scriptural references, the book, chapter, and verse numbers are given. On the next line or lines are the name of the author, his birth and death dates, and translator or source.

2) *Notation*. They did not read music were numbered 164. Some, I am sure, sang from the wrong page but were

Most of us regard a hymnal as a book to sing or read from a few moments each week at the direction of the minister or leader of worship. We pick up the hymnals, turn to the music or leader of worship, sing the hymn, then slip them back in the rack. This is our experience Sunday after Sunday, year after year. With the small repertoire of hymns employed by many congregations (perhaps twenty-five or thirty hymns used in a year) it is little wonder that the hymnal is thought of as either unnecessary or too large. The new book, too, will seem too large if seldom used.

ORGANIZATION AND CLASSIFICATION

Sesson Three

by others.

6) *Alternative tunes*. Sometimes another hymn tune is also listed as suitable facsimile pages.

7) *Congregational singing* or *Notices*. Where the words or music of a hymn are the property of either an individual or a corporate entity, permission must be secured in order to reprint the material in *The Methodist Hymnal*. This is the meaning of copyright—the sole right of an owner to copy, to reprint or to allow reprint of his work. The presence of a copyright or permission notice at the bottom of a page means that The Methodist Publishing House has obtained permission to reprint the text or tune. However, The Method Publishing House cannot grant permission to use material copyrighted by another.

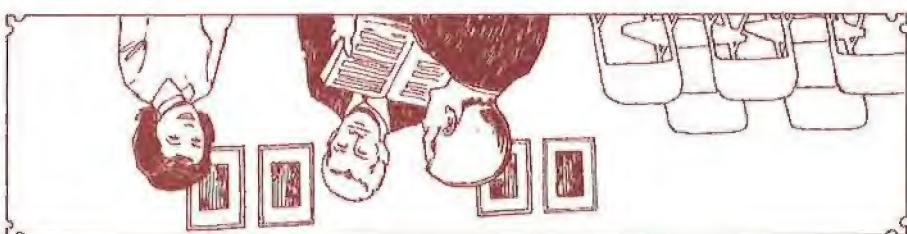
GRY indicate that the harmonizations were made by Austin C. Lovelace, V
Earle Gopps, or Carlton R. Young.
Just under the information about the text is occasionally found the term
„Umission,“ which means that the congregation and choirs should sing the
melody of the hymn, not harmony parts. Many times the type of music
melody of the hymn, not harmony parts. Many times the type of music
sectioning dictates that only the tune line can be sung.
5) Classification. At the bottom of the hymn page is found the classifica-
tion of the hymn text. For example, hymn No. 76, „At the Name of Jesus,
is within the first large classification, The Gospel AND CHRISTIAN EXPERIENCE
subclassified The Gospel of Jesus Christ and is found under the subsection
„His Name and Glory.“ The appropriate sub-classifications are named

In reviewing the index of hymns for the first three sections of *The Gospel and Christian Experience classification* (see the Classification Index), the reader will observe thirty hymns, plus whole sub-classifications that are in the "see also" category (for example, The Holy Spirit is cross basic Wesleyan approach to organizing a hymnbook.

First major category deals with so-called "experiential hymns," reflecting a truially revealed and experienced in the Holy Spirit. The remainder of the God is con- sidered; God is revealed in the life and gospel of Jesus Christ; God is con- exposition of the doctrine of the Holy Trinity; God is Father, Creator, Pro- The first three segments of the new hymnal can be viewed as the typical queintly, what you sing as a hymn may be only one third of the entire poem! visitors or editors select several stanzas from long poems. Conse- hymnals include at most only six stanzas. Many times an entire poem cannot be included because the music on the page with the text demands that re- "O For a Thousand Tongues" originally had eighteen stanzas, written for the first anniversary of Charles Wesley's conversion. Contemporarily

or last, as long as it fits the proper classification. "Holy, Holy, Holy," although it actually makes little difference which hymn is first Thousand Tongues to Sing" as the first hymn in the book, replacing "O For a interesting feature of the new book is the re-appearance of "O For a God, is similar to the Adoration and Praise section of the 1935 hymnal. An hymnals, contains about 300 hymns. The first sub-classification, Praise of peerence, contains four major sections instead of twelve Session II that the new hymnal is another matter. You will recall from the old book did. The first section, The Gospel and Christian Experience organization of the new hymnal is in both books.

A comparison of the contents of the new hymnal with the 1935 edition and the hymns that were retained by comparing the index of first lines of new book contains over three hundred hymns from the old hymnal. You can will immediately reveal the similarities and differences. First note that the Sunday bulletins for the past year, making a list of the different hymns used.



What percentage of your hymnal was sung in a twelve-month period?

referenced to Pentecost Season in The Christian Year). Arbitrarily assigning an entire hymn to one category, when a single stanza may deal with several virtually exclusive subjects, presents a real problem. For example, the hymn "At the Name of Jesus," No. 76, has four stanzas: Stanza 1 speaks of Jesus as Lord, King of glory, and the pre-existent Word which was made incarnate in his life and ministry; Stanza 2 relates that Jesus Christ was Lord of creation and that he existed before that creation; Stanza 3 tells of God becoming man as Jesus of Nazareth, being crucified, and rising victorious; Stanza 4 exhorts us to let Christ enter into our hearts to purge out sins.

Now, where does this hymn belong? In the classification scheme it could probably fall into at least four categories. Take a few moments to learn this hymn; then discuss where it should be classified. Now you can imagine the complexity of the hymnal committee's task in classifying some 500 hymns.

It is now time to survey hymns in the various categories of the new hymnal.

There are approximately seventy hymns contained in the subclassification Praise of God, which has five subsections: "Adoration," "Majesty and Power," "Creation," "Providence," "Love and Mercy." The student will find many familiar hymns among these, including: "Come, Thou Almighty King," "A Mighty Fortress," "Holy, Holy, Holy," "For the Beauty of the Earth," "How Firm a Foundation," "Praise, My Soul, the King of Heaven."

New hymns in this subclassification include: "Holy God, We Praise Thee Name," "How Great Thou Art," "All Beautiful the March of Days," "Give to the Winds Thy Fears," "God of Our Life," "God Is Love," by Him Up-holden."

The Gospel of Jesus Christ contains approximately sixty hymns. There are five subsections: "His Name and Glory," "His Mercy and Grace," "Call," "Repentance-Forgiveness," and "Atomement and Salvation."

The "good news" is expressed in both familiar and unfamiliar hymns; the latter are represented by: "At the Name of Jesus," "Creator of the Stars of Night," "Jesus Is All the World to Me," "Come, Let Us Who in Christ Believe," "What Shall I Do My God to Love."

of Christians in and through the world and the world to come. These hymns are topically arranged in ten subsections. "New" hymns from this subclassification are: "Author of Faith, Eternal Word," "Have Thine Own

HYMNS IN VARIOUS CLASSIFICATIONS

New hymns in the advent classification are: "Of the Father's Love Begotten," "The King Shall Come," "Break Forth, O Living Light of God," "Holy Writ

A recent innovation has been the designation of one Sunday in Advent to recognize the word of God as found in Holy Scripture. This "day," or "observance," should only be incidental to the major proclamation and centrality of the message of Advent. There should not be any hollow worshiping of the printed page. It should be abundantly clear that while the "word of God" is fully expressed in the Bible, this word does not live except as it is made manifest in daily living. Some hymns that deal with the "word of God" are hardly clear that while the Bible, this word does not live except as it is made manifest in daily living.

The term "Advent" means "to reach" or "to arrive." Four Sundays and the intermediate days prior to Christmas are employed to proclaim the coming of the Messiah. This coming, in terms of Advent, means not only the preparation of our hearts for the coming of Christ at his nativity, but the fulfillment of Old and New Testament prophecy that Christ is "coming again." Nothing would be further from the historic idea of Advent than to think of it only as a time of preparation for Christmas! Using the time-honored Scripture and hymns, we can prepare for His coming again into our hearts and world. Advent ought to be Advent and nothing else. To sing Christians carols during Advent is to do violence to the and again into our hearts and world. Advent ought to be Advent and nothing else.

Jesus Christ.

In our new hymnal the full expression of the Christian Year in hymns, scripture, acts of praise, and prayer is made possible for the first time. The Christian Year, as adopted by the Commission on Worship, is subdivided into seven sections: Advent Season, Christmas tide, Epiphany Season, Lenten Season, Easter tide, Pentecost Season, and Kingdom tide. In brief, the Christian Year is a twelve-month recital and celebration of the whole gospel of Jesus Christ.

The third major division of the hymnal, The Christian Year, is a new Ressurection, and Entronement of Jesus Christ. Former hymnals by section dealing with the Advent, Birth, Life, Passion, Lenten Season, Easter tide, Pentecost Season, Christmas tide, Epiphany Season, Lenten Season, Easter tide, Pentecost Season, and Kingdom tide. In brief, the Christian Year is a twelve-month recital and celebration of the whole gospel of Jesus Christ.

The second major division of the hymnal is The Church, with hymns that tell of its nature, ministry, fellowship, and sacraments. New hymns from this division include: "One Holy Church of God Above," "Lord, Serveant of All, to Toil for Man," "God Send Us Men," "Be Thou My Vision," "Lord Jesus, Think on Me."

Christians, meaning "Christ Mass," is the beginning of Christianside which extends until January 6. Hymns and carols help us express our joy at the historic reality of the Christ event. Not merely "happy birthday Jesus," songs, these nativity hymns and carols should involve us in proclaiming the fulfillment of the ancient prophecy that God will reside with men as man (Emanuel) and that the Lord of life will walk among us.

New hymns in Christianside are: "God Rest You Merry, Gentlemen," "Let All Together Praise Our God," "Epiphany means "showing forth" or "appearance" and is set in the church calendar as beginning on January 6. It extends for a varying time each year, from four to nine Sundays, depending on the date of Easter. Epiphany is a celebration of the first appearance of Christ to the non-Jewish (gentile) world, particularly as we remember that the three Magi kings brought gifts to the manger. This theme is perpetuated in Christian teaching, and its symbols point to the reality behind the story, which reminds us that the Christian church is properly involved in a continuing confrontation with the non-Christian world. Hymns on "Missions" of the church are a subsection of Epiphany Season.

New hymns include: "Earth Has Many a Noble City," "O Morning Star," "How Fair and Bright," Lent is a period of forty days (not counting Sundays) extending from Ash Wednesday to Easter and is observed in various ways in the contemporary world. In early Christian times it was a period of fasting and preparation for Easter. Hymns in The Lenten Season subclassification are in three subsections: "Passion," "Palm Sunday," and "Holy Week."

New hymns include: "Ah, Holy Jesus," "So Lowly Doth the Savior Ride," and "Were You There." Lent is a period of forty days (not counting Sundays) extending from Ash Wednesday to Easter and is observed in various ways in the contemporary world. In early Christian times it was a period of fasting and preparation for Easter. Hymns in The Lenten Season subclassification are in three subsections: "Passion," "Palm Sunday," and "Holy Week."

Easteride (the term "Easter" is taken from the name of the Teutonic god-dess of spring) extends seven Sundays, from Easter through the oft-neglected celebration of Ascension and Pentecost. Hymns are provided for a full season of this festival fifty days after the second day of the Passover. The season extends for eleven to sixteen Sundays, varying each year. In Christian tradition this season commemorates the outpouring of the Holy Spirit upon the post-resurrection Christian community in Jerusalem. A new hymn in this category is: "Come Down, O Love Divine."

Kingside is a season unique to Methodists. Most Christian groups celebrate it as a time of quiet reflection and prayer. Most Christianside is a season unique to Methodists. Most Christian groups celebrate it as a time of quiet reflection and prayer.

hymns added to the new hymnal are: "Where Shall My Wondering Soul behold him come, Finding here his humble home?" Some of the Wesleyan hymns correcting the twentieth-century "improvement," "Long desired, womb" wrote, "Late in time behold him come, Of springing of a virgin's as Wesley example; like two of Stanza 2 in "Hark! the Herald Angels Sing" now reads, were re-examined in light of recent Wesley scholarship. Some stanzas were added and the eighteenth-century language restored where possible. For Wesley texts like by line, stanza by stanza. In addition, all the retained texts were re-examined in light of recent Wesley scholarship. Some stanzas were retained, giving the new hymnal a total of eighty-two Wesleyan hymns.

texts in the 1935 hymnal, five of Charles', were deleted and all the rest texts by Charles Wesley and one by John. From the sixty-two Wesleyan hymns added to this revised the hymnal committee has added twenty-four

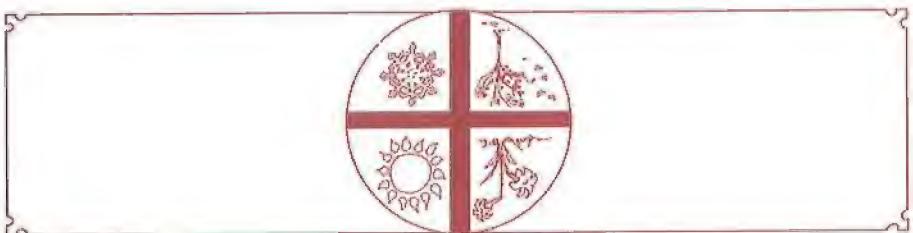
In answer to this request the hymnal committee has added twenty-four cent of the answering pastors wanted more Wesleyan hymns.

questions sent out by the hymnal committee showed that fifty-one per 1935 hymnal contained fifty-four hymns by Samuel Wesley, Sr. The hymns and hymns by John Wesley, and one hymn by Samuel Wesley, Jr. The number of Wesleyan hymns in each new hymnal has steadily increased. The hundred items, were hymns or translations by the Wesleys; since then the Wesleyan Hymns. In 1849 about half of the official hymnal, or some six hundred items, were now study them in detail.

In Session Two we briefly discussed the six areas the revision committee was most concerned with while determining the content of the new hymnal.

THE HYMNAL CONTENTS

Session Four



"O Day of God, Draw Nigh," "Turn Back, O Man," New hymns in this section include: "Father Eternal, Ruler of Creation," Christ over all of life. Last Sunday in August and extends until Advent, expresses the kingship of include it as part of the long Trinity Season. Kingdom tide, which begins the

Begins" (the "conversion hymn" of Charles Wesley); "Come, Father, Son, and Holy Ghost" (written for the opening of the Kingswood School); "O The Depth of Love Divine" (a communion hymn appearing for the first time in any hymnal); "Eternal Son, Eternal Love" (a hymn on Christ's Ascension); "Come, Let Us Rise With Christ Our Head" (a hymn to perfect love); "Give to the Winds Thy Fears" (a translation from the Easter and Ascension); "The Writings of John Wesley).

A second concern was with the gospel hymns. These hymns have been used since the 1880's, when they were extensively used in the revivals and mass religious enterprises of that era. Gospel hymns are still used in adult church school classes and youth groups, particularly because some Methodists church could not afford to buy *The Methodist Hymnal*. That many persons prefer the exclusive use of gospel hymns in both church school sessions and worship is an established fact. Therefore, the revision committee decided to add fourteen new hymns to the number of "gospel" texts. Perhaps the new book will encourage many local churches to use only one hymnal, rather than of singing or not singing gospel hymns is over simplified, as in a grade-L Westerm where the good guys wear a clear lime between good and bad hymns because most arguments center on musical taste rather than on the theology of a text. So long as the church is a comfort station dedicated to the perpetuation of a vague sense of a vague yesterday, so long will hymns lead me," "God Will Take Care of You," "Have Thine Own Way, Lord," "How Great Thou Art," "Jesus Is Tenderly Calling," "The Old Rugged Cross," "When We Walk with the Lord," "Wonderful Words of Life."

A third area of concern was for an increase in hymns from Greece, Latin, German, and English traditions. Many such hymns were adequate in their day and have survived the test of time (two good recommendations). Because these hymns are included in many contemporary hymnbooks they cause concern.

A fifth area of concern—Research. Reference has already been made to expression of these texts.

It is important to understand that the music of the twentieth century, excluding folk music, is not represented in any substantial way in the excluded

committee: "And Have the Bright Immortals," "O God, Before Whose Altar," "O God of Earth and Altar," "Jesus, We Want to Meet," "Turn Black, O Man."

Nevertheless, a few twentieth-century texts were included by the hymnal committee: "O God of Earth and Altar," "Jesus, We Want to Meet," "Turn

tune. A very pressing dilemma limits the chance of a contemporary text being expressed by a contemporary folk hymnody, is tied to metrical patterns perfected over a century ago. the grasp of the average singer. The music of Christian hymnody, excluding

4) Hymns are free for congregational singing. Hymns must have music within

cannot be expressed in antiquated, tradition-bound language.

3) A hymn reflects the religious experiences of the poet and his generation. Rapid, interrelated events since World War II have created problems that

2) For various reasons very few hymns are being written today.

1) A hymn written by a contemporary author does not necessarily make it a "contemporary hymn."

to our twentieth-century situation. This was a difficult task for several

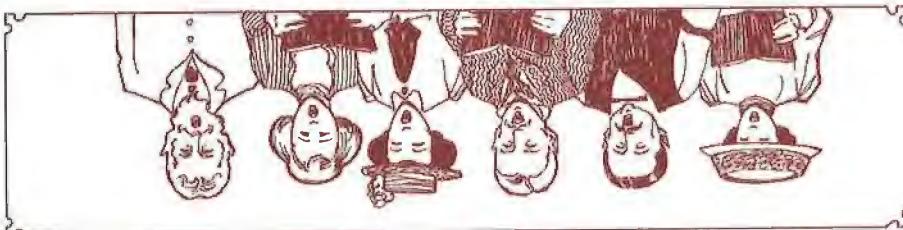
A fourth area of concern was for contemporary hymns that speak of and Attributed, While Zion Sings."

English — "I Sing the Almighty Power," "The Lord Will Come," "Great Thyself, My Soul, With Gladness."

German — "Ah, Holy Jesus," "Holy God, We Praise Thy Name," "Deck Youth"), "Father, We Thank Thee."

Greek — "O Guide to Every Child" (compare with "Shepherd of Tendr demoninations. Represents native hymns in this category are:

presence in our hymnal affords an avenue of communication with other



the research that went into the Wesleyan texts. All other texts also were reexamined and carefully studied. A sound base of hymnological scholarship is for every living in our new hymnal is assured. Source material has been researched and corrected and rearranged—has been rearranged on tunes; the full committee authorized all the recommended deletions. A sixth area of concern—the music of our hymnal—was rearranged to provide Methodism with a more practical congregational hymnal.

Each of the 465 tunes in the old book was examined by the sub-committee on tunes; the best of these, including "Nicæa" and "Aurelia," were retained. A group, most of the tunes deleted were from the Victorian period, although the best of these late nineteenth-century tunes were unusable and seldom, if ever, sung. Many fine texts marred with these old hymnal contained many of these late nineteenth-century tunes that were never expressed as congregational songs. These texts appear in the new hymnal with new, more singable tunes: "There's a Wideness in God's Mercy" ("In Babylone"); "Jesus, Thou Joy of Loving Hearts" ("Rocking-hymn [Mason]); "Christ for the World We Sing" ("Italian Hymn").

Many rearranged tunes were reworked rhythmically and harmonized for more expressive singing. For example, the tune "Angel Voices" was altered to a sturdy $\frac{4}{4}$ meter from the swaying $\frac{6}{8}$ time it had been in for about sixty years. It was easy to sing in the $\frac{6}{8}$ meter but it caused the text to suffer. The tune "Martyrdom" also was restored to its original $\frac{4}{4}$ meter.

The pitches of many tunes were lowered. "Nicæa" went down a half step to E-flat. "Austria" went down one whole step to E-flat. When a tune appears more than once, it is usually in a different key each time. In such instances the keys will be designated in the tune index of the organization's edition.

Tunes new to our hymnal come from four basic sources:

- 1) Chorale and Psalter tunes from Lutheran and Reformed traditions.
- 2) Before the mid-nineteenth century, fine tune books contained some chorale and Psalter tunes, but the tunes existed apart from the texts they originally expressed. In the 1860's English hymnals, notably *Hymns Ancient and Modern*, began translating the texts and restoring them to their tunes.
- 3) Chorale and Psalter tunes known by the number of the psalm to which it is mated. Both the name of the tune and the first words of the German text.
- 4) Far example, "Old 100th" first appeared in the Cenovan Psalter (1551).

"God Is My Strong Salvation" ("Wedlock")
"Awake, Awake to Love and Work" ("Morning Song")
"What Wondrous Love Is This" ("Wondrous Love")
"Let Us Break Bread Together" ("Let Us Break Bread")
"Many and Great O God" ("Lacquifable")
China: "Rise to Greet the Sun" ("Lie-Ping")
Ireland: "Be Thou My Vision" ("Slane")
France: "Now the Green Blade Riseseth" ("French Carol")
Nigeria: "Jesus, We Want to Meet" ("Nigeria")
Thailand: "The Righteous Ones" ("Sri Lamphang")
Sweden: "Children of the Heavenly Father" ("Tryggaré Kan Var")
England: "I Sing the Almighty Power of God" ("Forest Green")
Norway: "O Shepherd of the Nameless Fold" ("Norse Air")

America:

here they are!
3) A great amount of folk music is included. Seminigly, the barriers to the ready acceptance of spirituals and genuine folk music sessions can be spent just on the folk music from America. The world that is included in our new hymnal. A representation follows (in some instances both tune and text are of folk origin):

Plainisong melodies were added to the service music material (Nos. 77-82). This kind of musical expression, long reserved for the clergy and choirs, is simple and direct, lacking all sentimental trappings. Some will label it as "cold," "formal," or "catholic," but almost anything new is a challenge to our preconditioned tastes. If you long to sing the "good old songs,"

2) From the Latin tradition the plainsong melodies „Divinum Mysterium“ („Of the Father's Love Begotten“) and „Conditor Alme“ („Creator of the Stars of Nioche“) have been included

Chorale and Psalter tunes originally contained rhythmic interest but during the eighteenth and nineteenth centuries they were smoothed out, resulting in a loss of vitality and musical interest. In the new hymnal several such tunes are restored to their sixteenth- and seventeenth-century forms. For example: "Vater unser" ("Jesus, Thy Boundless Love"); "Aus Tiefer Not" ("Out of the Depths"); "Old 107th" ("The Lord Will Come"); "Gommandments" ("The Day Thou Gavest").

and in later English use has traditionally been wedded with "All People That on Earth Do Dwell," an English paraphrase of Psalms 100. Most of us identify this tune with "Doxology," but this is a very recent wedding. The text that we call the "Doxology" is the final stanza of Thomas Ken's hymn "All Praise to Thee, My God, This Night."

4) A fourth source of new tunes is the modern English hymn tune. When Victorian hymn tunes failed to express emerging twentieth-century poetry, Ralph Vaughan Williams (1872-1958) almost single-handedly re-constructed the English hymn tune. His most important work in this area was as music editor of *The English Hymnal* (1906). Vaughan Williams wrote new hymn tunes and adapted folk tunes. English hymnody has now been the same since. He proved that the twentieth-century could produce its own hymn tunes, and, for all time (hopefully), he re-identified them for both the weekly school hymnal, peculiar to English use, and the various hymnbooks published for church use. Representative tunes from twenty-first-century England are set to the following hymns:

"At the Name Jesus" ("King's Weston")
 "Come Down, O Love Divine" ("Down Ampney")
 "God Is Love, by Him Upholden" ("Wylde Green")
 "I'mortal Love" ("Ayrshire")
 "Massachusetts" ("From Thee All Skill and Science") Katherine K. Davis
 "Powerth Church" ("So Lowly Dost the Savior Ride") Katherine K. Davis
 "Sweet" ("Christ Is the World's True Light") Katherine K. Davis
 "Wachusetts" ("To Sooth the Lord") Katherine K. Davis

When suitable tunes were not available for certain texts, the hymn committee sent the texts to about forty distinguished composers, inviting them to submit original tunes. From this group the following are included in the hymnal:

"Ferry" ("Beneath the Forms of Outward Rite") Leo Sowerby.
 "High Poppies" ("As Men of Old") Samuel Walter
 "Author of Life" ("Author of Life Divine") Robert J. Powell
 "Vicar" ("Hope of the World") V. Earle Cope
 "Epworth Church" ("So Lowly Dost the Savior Ride") V. Earle Cope
 "Surete" ("Christ Is the World's True Light") Katherine K. Davis
 "Grace Church, Ganoaque" ("Fight the Good Fight") Graham George
 "Other tunes by contemporary composers appearing for the first time in the hymnal are:

"Kingsdom" ("For the Bread") V. Earle Cope
 "Euclid" ("I Want a Principle Within") Lloyd Prautsch
 "Covenant Hymn" ("Come, Let Us Use the Grace Divine") Thomas
 "Shepherd's Pipes" ("We Bear the Strain of Earthly Care") Annabeth
 "McLellan Gay
 "Himman" ("Shepherd of Eager Youth") Austin C. Lovelace

Tunes that have appeared for the first time in very recent hymnals or other denominations are also included:

Canting
 "Kingsdom" ("For the Bread") V. Earle Cope
 "Euclid" ("I Want a Principle Within") Lloyd Prautsch
 "Covenant Hymn" ("Come, Let Us Use the Grace Divine") Thomas
 "Shepherd's Pipes" ("We Bear the Strain of Earthly Care") Annabeth
 "McLellan Gay
 "Himman" ("Shepherd of Eager Youth") Austin C. Lovelace

The *Canticles* and *Other Acts of Praise* is composed of Old and New Testament Scriptural, non-canonical readings, ancient doxologies, and didactic hymns. In some instances the first lines of the canticles or acts of

Fifty-three psalms are included; we are invited to proclaim all these, plus additional readings, during the year (see the *Lectionary*, No. 674, left column).

The whole class may read the entire psalm in unison.

Leader may read the eight print with the group reading the bold print, or

the old and new hymnals. The class may divide into two groups, or the

make several comparisons of this material by reading settings in both

for remaining silent.

wholehearted participation! Here is where "non-singers" have no excuse

center, with word accents and parallel rhyming patterns, accented by

lesson. Rather, and even more important, the act should be a lively en-

drawn from Psalms. It should never be thought of as the Old Testament

and thanksgiving. That is all! No more! The act of praise is a spoken hymn

and congregation recalls God's mighty acts and evokes a response of praise

The important consideration here is that an act of praise by minister

and more decisive rendering by minister and congregation.

set apart by both type and indentation, are conducive to clearer speech

of the Bible rather than the King James Version. The shorter phrases,

(except the Twenty-Third Psalm) are from the Revised Standard Ver-

for each psalm will facilitate locating and identifying it. Note, too, that all

improvements. First of all, consecutive numbering and a scriptural reference

p. 573). Just trying to locate the old hymnal (*Ninth Sunday*, Second Reading,

the same reading found in the new hymnal (*Sixth Sunday*, Second Reading,

and understanding. Compare the first reading, Psalms I (No. 554), with

As mentioned in Session One, a contemporary Methodist hymnal is more

"The King's Majesty" ("Ride On in Majesty") Graham George

AIDS TO WORSHIP

"Shaddick" ("Prayer Is the Soul's Sincere Desire") Balles Burt

W. Let us pray.
R. And with thy spirit.
W. The Lord be with you.
R. And with thy spirit.

Prayer with the ancient verse:

The balance of the material in this section is provided for both unison and responsive reading. It is important to remember that in no way does the rendeing of these acts of praise replace critical study and exposition of scripture. On the contrary, intelligent use of this material grows out of prior awareness of the Bible as the living Word of a living God. When we "present" the "Word" in these acts of praise, let us do it with a sense of lively encounter, rather than by tacit assent or halfhearted verbalization.

The next major section is Aids in the Ordering of Worship. These texts are taken from The Book of Worship and are arranged as follows:

Prayers for Entering the Church: It is common practice for worshippers entering the church at any time to meditate upon hymns or readings. Here are prayers for this situation, or they may be read in unison by small groups meeting in classrooms and homes. Also included in this section are prayers for the choir. The minister need not nor can he, always be present

to lead prayers; the director or another designated person may preface the use by the choir. The minister need not nor can he, always be present

Praise appear in Latin sub-titles, continuing the historic identification of this material. Canticles No. 663 through No. 673 are in the sixteenth-century Miles Coverdale Version (which pre-dates the King James Bible) that has provided to be most practical for charting. Instructions on charting are also included.

¹ See the recording: *The Lord's Supper or Holy Communion* (\$3.50), available from

faith and praise of God.

ly relevant to our generation, so that we may effectively sing the Christian church, gospel hymns, and the Methodist heritage. This hymnal is particularly well suited to the new hymnal.

2) New hymn texts are included that adequately represent the world tunes written especially for the new hymnal.

A wide selection of music suitable for broad congregational use in the local church. Many tunes are pitched lower for ease of singing and have been reworked for maximum congregational participation. The selection of tunes is based on a careful study of sixty-five hymns with additional

1) A wide selection of music suitable for broad congregational use in the local church. Many tunes are pitched lower for ease of singing and have been reworked for maximum congregational participation. The selection of tunes is based on a careful study of sixty-five hymns with additional

A. Content of the new hymnal:

SUMMARY OF CONTENT AND FORMAT

in the hymnal, No. 853.

The index of first lines and common titles of all hymns is the final index No. 846, provides a means of interrelating all the material in this section. A full Scripture index of Psalter, Canticles, and Other Aids to Worship,

leaders and musicians in selecting musical settings for hymn texts. The author-composer-source index is a combination of two former in-

dexes (music and texts). The tune and meter indexes will assist worship

in the classification scheme.

Topical Index, No. 851, which groups hymns according to subjects not by category, with the important cross referencing. Also included is the Hymns by Classification Index, No. 852. Here is the full hymnal, category in the selection of hymns an easier task. Of particular import is the full

in the index system. The indexing, beginning with No. 844, will make

To make our new hymnal even more useable, many revisions were made

confirmation and reception of members.

THE RITUAL OF THE CHURCH, comprises the Lord's Supper (text and

music), the order for the sacrament of baptism, and the order for the

property of the choir.

This service music is congregationally oriented and is not the exclusive

in the singing of anthems, seldom should deviate from this primary role.

Choirs should be used to support congregational acts, and, except

the choir is not to be considered "apart" from, but "a part" of, the congregation.

for the Order of Worship section. The rationale for these settings is that

Musical settings appropriate for use in worship are in the Service Music

With few exceptions, these are intended for full congregation or group

participation and relate to the order of worship.

- 3) The appearance of a true Psalter and a careful selection of other biblical materials.
- 4) Scripture sentences, prayers, and service music arranged in the order of worship, with attention given to the Christian Year.
- 5) A Lectorinary is provided for the selection of psalms and Old and New Testament lessons. All biblical materials are identified in the hymnal, and scriptural references have been provided for the hymns.
- 6) Features and improvements:
- 1) All hymns and other materials are numbered consecutively, providing easy identification.
- 2) Titles or first lines appear across the top of each hymn.
- 3) Recent advances in production methods make this hymnal more readable than previous hymnals and, therefore, of potentially wider use by all age groups in all Methodist churches.
- 4) Improved system of indexing and the system of classification should aid in the intelligent use of all materials in the new hymnal.
- Our new hymnal arrives at a time when two of Methodism's basic resources have been, or are being, revised. These resources are *The Book of Worship* and the church school curriculum. At the same time, the church universal is restudying the whole concept of the Christian enterprise, including its ministry and mission, and is attempting to become more relevant to present-day living. This hymnal, if properly used, can become a basic source for the day-to-day study of hymnody, Austin C. Lovelace, Abingdon Press.
- Some additional resources to assist in studying and using *The Methodist Hymnal* are:
- The Voice of His Praise*, J. Edward Meyer, Graded Press.
- A Leadership Study Text*, presenting a new appreciation of hymnody.
- The Anatomy of Hymnody*, Austin C. Lovelace, Abingdon Press.
- The Hymn and Congregational Singing*, James R. Snyder, John Knox Press.
- An extremely practical handbook for minister and church musician.
- Hymns Today and Tomorrow*, Eric Routley, Abingdon Press.
- A Perspective from England's Leading Hymnologist*.
- The Selection of The Lord's Supper or Holy Communion*.
- A 12 inch, 33 1/3 rpm, monaural recording with leader's guide on album cover. The record presents a definitive interpretation of the complete communion service as it appears in the 1964 edition of *The Methodist Hymnal*. Also includes alternative musical settings and appropriate communication hymns.
- A 35mm, color, sound filmstrip, with 38 1/8 rpm, 12" record, leader's guide/tape recording of the *Methodist Hymnal*.
- A 35mm, color, sound filmstrip, with 38 1/8 rpm, 12" record, leader's guide/tape recording of the *Methodist Hymnal*.
- Script, 38 frame. Through the use of *The Methodist Hymnal*, Harry Ames, Director of Music, Claremont School of Theology, has prepared a complete interpretation of the complete communion service as it appears in the 1964 edition of *The Methodist Hymnal*.

transition and renewal.

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servicing your area.

Copies of these materials may be secured from the Cokesbury Regional Service Centre hymnal. Sung by some of Methodism's finest choirs. A total of 48 hymns (12 in each album), all of which are in the new Methodist hymnal of the Month recordings—Albums I, II, III, IV. Hymn of the Month recording of the Christian heritage in hymnology. hymns, and appreciation of the Christian heritage in hymnology. congregation growing in its participation in congregrational singing, selectivity of "men" project in his congregation. As the project progresses, Mr. Ames sees the of Music at Wesley Church, initiates a "hymn appreciaton and singing" improve-

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